

Cuando Isis bailó con Figaro suyo

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Allegro $\text{♩} = 110-120$

Oboe

Solo Violin

Solo Viola

Solo Cello

Accordion

Ob.

S.Vln.

S.Vla.

S.Vlc.

Acc.

Ob. *fz*

S.Vln. *fz*

S.Vla. *arco* *fp*

S.Vlc. *fp*

Acc. *fp*

Ob. *fz*

S.Vln. *fz*

S.Vla. *fp*

S.Vlc. *p* *fp*

Acc. *p* *fp*

35

Ob.

S.Vln.

S.Vla.

S.Vcl.

Acc.

p

pizz.

p

arco

mf

43

Ob.

S.Vln.

S.Vla.

S.Vcl.

Acc.

p

spicc.

p

pizz.

p

arco

51

Ob. *fz* *mf*

S.Vln. *fz* *p*

S.Vla. *fp*

S.Vlc. *fp*

Acc. *fp*

58

Ob. *fz* *mf*

S.Vln. *fz* *p*

S.Vla. *fp*

S.Vlc. *fp*

Acc. *fp*

65

Ob.

S.Vln.

S.Vla.

S.Vlc.

Acc.

p

mf

p

3

pizz.

72

Ob.

S.Vln.

S.Vla.

S.Vlc.

Acc.

pp

pp

80

Ob. *mf*

S.Vln. arco *mp* *mf*

S.Vla. pizz. arco

S.Vlc. *p* *mf*

Acc. *mf*

88

Ob. *ff*

S.Vln. *ff* *mf*

S.Vla. *ff* *mf*

S.Vlc. *ff* *mf* *p* pizz.

Acc. *ff* *p*

94

Ob.

S.Vln.

S.Vla. *col legno*

S.Vlc.

Acc.

p

mf

100

Ob.

S.Vln.

S.Vla. *naturale*

S.Vlc.

Acc.

p

mf

p

mf

p

p

p

p

p

105

Ob. *p* *mf* *p* *mf*

S.Vln. *mf* *p* *mf*

S.Vla. *mf* *p* *mf*

S.Vlc.

Acc. *p*

110

Ob. *mf*

S.Vln. *mf*

S.Vla. *mf*

S.Vlc. *mf* arco

Acc. *pp* *pp*

115

Ob. *fp* *accel.*

S.Vln. *fp* *accel.*

S.Vla. *fp* *accel.*

S.Vlc. *fp* *accel.*

Acc. *fp* *accel.*

121

Ob. *f* *leggiero*

S.Vln. *f* *espr.*

S.Vla. *f* *leggiero*

S.Vlc. *f* *leggiero*

Acc. *f* *leggiero*

127

Ob.

S.Vln.

S.Vla.

S.Vlc.

Acc.

133

Ob.

S.Vln.

S.Vla.

S.Vlc.

Acc.

139

Ob.

S.Vln.

S.Vla.

S.Vlc.

Acc.

144

Ob.

S.Vln.

S.Vla.

S.Vlc.

Acc.

rit.

151 *Allegro*

Ob.

S.Vln.

S.Vla.

S.Vlc.

Acc.

ff

Allegro

158

Ob.

S.Vln.

S.Vla.

S.Vlc.

Acc.

Allegro

166

Ob.

S.Vln.

S.Vla.

S.Vlc.

Acc.

f

f

f

f

f

This system of musical notation covers measures 166 through 173. It includes staves for Oboe (Ob.), Violin (S.Vln.), Viola (S.Vla.), Violoncello (S.Vlc.), and Piano (Acc.). The Oboe part features a melodic line with accents and a dynamic marking of *f*. The string parts provide harmonic support, with the Violin, Viola, and Cello parts also marked *f*. The piano accompaniment consists of a rhythmic pattern in the right hand and sustained chords in the left hand.

174

Ob.

S.Vln.

S.Vla.

S.Vlc.

Acc.

V

V

V

V

V

This system of musical notation covers measures 174 through 181. It includes staves for Oboe (Ob.), Violin (S.Vln.), Viola (S.Vla.), Violoncello (S.Vlc.), and Piano (Acc.). The Oboe part continues its melodic line with accents. The Violin, Viola, and Cello parts feature a rhythmic pattern with accents and dynamic markings of *V*. The piano accompaniment continues with a rhythmic pattern in the right hand and sustained chords in the left hand.

182

Ob.

S.Vln.

S.Vla.

S.Vlc.

Acc.

190

Ob.

S.Vln.

S.Vla.

S.Vlc.

Acc.

198

Ob.

S.Vln.

S.Vla.

S.Vlc.

Acc.

206

Ob.

S.Vln.

S.Vla.

S.Vlc.

Acc.

p *fz* *mf*

p *fz*

tr *p* *f*

p *f*

p *fz*

213

Ob. *fz*

S.Vln. *fz*

S.Vla. *f*

S.Vlc. *f*

Acc. *fz*

220

Ob.

S.Vln. *p*

S.Vla. *pizz.* *p* *arco* *mf*

S.Vlc. *p*

Acc. *p*

227

Ob. *p*

S.Vln. +

S.Vla. pizz. arco

S.Vlc.

Acc.

234

Ob.

S.Vln. + *fp*

S.Vla. *fp*

S.Vlc. pizz. *f*

Acc. *fp*

241

Ob.

S.Vln.

S.Vla.

S.Vlc.

Acc.

fz

fp

p

249

Ob.

S.Vln.

S.Vla.

S.Vlc.

Acc.

IV

espr.

p

257

Ob.

S.Vln.

S.Vla.

S.Vlc.

Acc.

pizz.

p

265

Ob.

S.Vln.

S.Vla.

S.Vlc.

Acc.

f

III

arco

f

arco

f

272

Ob.

S.Vln.

S.Vla.

S.Vlc.

Acc.

espr.

espr.

espr.

espr.

279

Ob.

S.Vln.

S.Vla.

S.Vlc.

Acc.

286

Ob.

S.Vln.

S.Vla.

S.Vlc.

Acc.

293

Ob.

S.Vln.

S.Vla.

S.Vlc.

Acc.

300

Ob.

S.Vln.

S.Vla.

S.Vlc.

Acc.

This musical score page contains five staves of music, all starting at measure 300. The instruments are Oboe (Ob.), Violin (S.Vln.), Viola (S.Vla.), Violoncello (S.Vlc.), and Accordion (Acc.). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The Oboe part features a melodic line with accents and slurs. The Violin part has a more complex, rhythmic melody with many slurs and accents. The Viola and Violoncello parts provide harmonic support with similar rhythmic patterns. The Accordion part consists of chords and single notes, also with accents. The page concludes with a double bar line at the end of the fifth staff.